

GEMS OF SWITZERLAND,
Fantasia,

Containing

TWO ADMIRED SWISS MELODIES,

Arranged in an

Effective and Brilliant Style,

FOR THE

H A R P,

and Dedicated to

Miss Charlotte E. Dick Lowe.

BY

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HARPIST TO HER MAJESTY THE QUEEN.

and Professor of the Harp at the Royal Academy of Music.

Ent. Sta. Hall.

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GEMS OF SWITZERLAND.

J. BALSIR CHATTERTON.

INTRODUCTION.

MODERATO.

ff deciso.

The first system of the musical score consists of two staves, piano (treble clef) and bass (bass clef). The key signature has one flat (B-flat). The time signature is common time (C). The tempo is marked 'MODERATO.' and the dynamics are '*ff deciso.*'. The piano part features a series of chords and single notes, while the bass part has a more active line with eighth and sixteenth notes. A large slur connects the end of the first system to the beginning of the second system.

p affettuoso.

(B \flat)

The second system of the musical score continues the piano and bass parts. The piano part has a series of chords and single notes, while the bass part has a more active line with eighth and sixteenth notes. A large slur connects the end of the second system to the beginning of the third system.

Cadenza ad lib:

rall:

ANDANTE.

p Dol:

elegante.

rall a tempo.

VAR: I.

p semplice.



POLONAISE.

ALLEGRETTO.

The musical score is written for piano and right-hand staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked "ALLEGRETTO." and the initial dynamic is *pp*. The first system shows a melodic line in the right hand and a bass line in the left hand. The second system continues the melody with some triplet markings. The third system features a triplet in the right hand. The fourth system has a *Cres:* marking. The fifth system has a *p* marking. The sixth system has a *Dol:* marking. The score ends with a double bar line.

p

loco.

Fix Eb

Fix Bb

Cadenza. ad lib.

ff

SWISS MELODY.

MODERATO.

The musical score is written for piano in 3/4 time. It begins with a *MODERATO* tempo marking and a piano (*p*) dynamic. The first system includes fingerings (2, 1) and accents. The second system features a repeat sign. The third system includes a *V* (crescendo) marking. The fourth system introduces a *p Grazioso* section with triplets and a *V* marking. The fifth system continues with triplets and a *V* marking. The sixth system includes fingerings (2, 1, 3) and a *V* marking. The score is composed of six systems, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

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The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note triplets, each marked with a '3' and a slur. The bass staff contains a series of quarter notes, some of which are beamed together.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note triplets, each marked with a '3' and a slur. The bass staff contains a series of quarter notes, some of which are beamed together. The dynamic marking *f risoluto.* is present.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note triplets, each marked with a '3' and a slur. The bass staff contains a series of quarter notes, some of which are beamed together.

The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note triplets, each marked with a '3' and a slur. The bass staff contains a series of quarter notes, some of which are beamed together. The dynamic marking *p* is present.

The fifth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note triplets, each marked with a '3' and a slur. The bass staff contains a series of quarter notes, some of which are beamed together. The dynamic marking *f* is present.

The sixth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note triplets, each marked with a '3' and a slur. The bass staff contains a series of quarter notes, some of which are beamed together. The dynamic marking *ff* is present. The tempo marking *vivo.* is also present.

HARP MUSIC

BY

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Nº 1. THE BLOOM IS ON THE RYE, _____	4/	Nº 31. BARDIC RELICS, Nº 1, SWEET RICHARD, _____	3/
2. KATHLEEN MAVOURNEEN, & DERMOT ASTORE, _____	3/	32. " " " Nº 2, VOS GALEN, _____	3/
3. MARCH OF THE MEN OF HARLECH, _____	4/	33. " " " Nº 3, LLANDOVERY & SERCH HUDOL, _____	3/
4. GARIBALDI'S HYMN, _____	3/	34. " " " Nº 4, OF NOBLE RACE WAS SHENKIN, _____	3/
5. CHRISTY MINSTRELS Nº 1, TOLL THE BELL, _____	3/	35. DREAMS OF MENDELSSOHN, _____	3/
6. " " " Nº 2, NELLY GRAY, _____	3/	36. SOLDIERS DREAM, _____	3/
7. " " " Nº 3, WILLIE WE HAVE MISSED YOU, _____	3/	37. SOUVENIR DE TAMBERLIK, _____	4/
8. AULD ROBIN GRAY, _____	3/	38. BRILLIANT FANT ^{ON} MELODIES BY BEETHOVEN, ROSSINI, AND BELLINI, _____	5/
9. BRILLIANT FANT ^{ON} "FRA POCO" & "IN CHE A DIO", _____	4/	39. FLEUR DE OPERA IN SIX NUMBERS, _____ EAC	3/
10. ST MARY'S CHIMES, (CAMBRIDGE,) _____	3/	40. LES NOCES, _____	3/
11. AH CHE LA MORTE, (PRISON SCENE, TROVATORE) _____	3/	41. GEMS OF IRISH MELODIES, NºS 1. AND 2, _____	3/
12. PARTANT POUR LA SYRIE, _____	3/	42. SACRED SERENADE, _____	3/
13. DEAD MARCH IN SAUL, _____	2/6	43. NAADAMAN'S STUDY, _____	2/6
14. FANTASIA, ON AIRS FROM MARTHA, _____	3/	44. LILIAN, _____	2/
15. TWO ROMANCES, AUTUMN, EVENING, _____	3/	45. WALTZ ITALIA, _____	3/
16. " " SYMPATHY, _____	3/	46. VOLUNTARY, _____	3/
17. CRUSKEEN LAWN, _____	2/	47. SOUVENIR MATRI, _____	3/
18. MENDELSSOHN'S WEDDING MARCH, _____	3/	48. SACRA HARMONICA, _____	3/
19. A SISTER'S REMEMBRANCE, _____	3/	49. MAZURKA, _____	3/
20. GRAND MARCH, LUISA MILLER, _____	3/	50. GEMS OF ITALY, _____	3/
21. ROMANCE, (IN F.) _____	3/	51. BRIDAL FANTASIA, (IN HONOR OF THE PRINCESS ROYAL) _____	4/
22. PRINCE OF WALES' MARCH, _____	3/	52. ADIEUX DE GRISI, _____	4/
23. BRIDAL MARCH, _____	3/	53. FAVARGER'S SIMPLETTE, _____	2/
24. GRAND MARCH FROM LES MARTYRS, _____	3/	54. RECOLLECTIONS OF THE CRYSTAL PALACE, _____	4/
25. DIVERTIMENTO ON SCOTCH BALLADS, _____	3/	55. CROQUET GALOP, _____	3/
26. GOD SAVE THE QUEEN, _____	4/	56. LA DONNA E MOBILE, _____	3/
27. SOUVENIR DEL OPERA, BEATRICE DI TENDA, _____	3/	57. USEFUL DAILY PRACTICE, _____	5/
28. AULD LANG SYNE, _____	3/	58. GEMS OF NATIONAL MELODY, _____	6/
29. SANTA LUCIA, _____	3/	59. SCALES, EXERCISES & PRELUDES, _____	6/
30. BEAUTIES OF IRISH MELODY, _____	3/	60. BRIDAL CHIMES, _____	3/
Nº 61, OFT IN THE STILLY NIGHT, 3/			

DUETS FOR HARP AND PIANO FORTE,

Nº 62. MARTHA, _____ IN 2 BOOKS, EACH, _____	4/	Nº 68. IL TROVATORE IN THREE BOOKS, _____ EACH _____	4/
63. IL TROVATORE, _____ IN 2 BOOKS, EACH, _____	4/	69. GRAND HUNGARIAN MARCH, _____	4/
64. SCOTTISH SOUVENIRS, _____	4/	70. GEMS FROM THE OPERA, IL DON GIOVANNI, IN 2 BOOKS, EACH _____	4/
FAIRY DUETS FROM MENDELSSOHN'S MIDSUMMER NIGHTS DREAM		71. COMETTANT'S WALTZ, _____	4/
65. " " " Nº 1, SELECTIONS FROM OVERTURE & FINALE, _____	5/	72. RECOLLECTIONS OF WALES, _____	4/
66. " " " Nº 2, YE SPOTTED SNAKES, INTERNEZZO & COMIC, _____	5/	73. DUSSEK'S SONATA, _____	6/
67. " " " Nº 3, NOTTURNO AND WEDDING MARCH, _____	5/	74. GARLAND, _____	3/
75. MORCEAU DE SALON, _____		4/	

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